DOCUMENT RESUME

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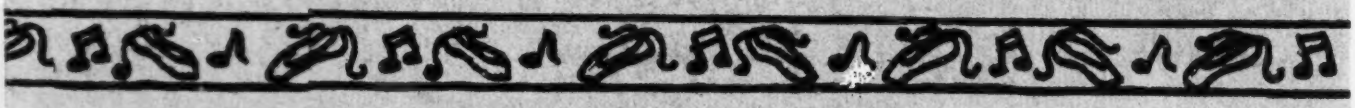
ABSTRACT

The goals of this project were to solve the educational problems of providing an instrumental music curriculum and achieving physiological and social changes through dance for children in special education classes (K-12). Innovative methods emphasized were: 1) neuromuscular skills set to music; and, 2) a modification of the Orff methods and musical instruments for handicapped pupils. A music and dance summer camp and a music and dance dissemination workshop were also developed. The evaluation reports indicate statistically the number of children who have participated, a measure of behavior changes that have occurred, and an evaluation of curriculum developed. Measurement of progress in the primary music classes was evaluated by a 23 item checklist. Instruments were developed to measure student performance in the Orff program, the secondary level guitar and ukelele program, and the elementary dance program. Tables show that all classes demonstrated most of the attempted objectives. Student attitude was measured by a Face Attitude Scale and responses showed a highly favorable attitude. Questionnaires on the camp and curriculum showed a positive parental response. (KSM)

Shoreline Special Education

ED 069109



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Music & Dance

AN ESEA TITLE III PROJECT

FINAL

EVALUATION

SP 006 109

Evaluation 1971 - 72
Submitted June 1972

SHORELINE SCHOOL DISTRICT NO. 412
N. E. 158th & 20th Ave. N. E.
Seattle, Washington 98155

Dorothy H. Johnson
Coordinator of Special Education
Project Director

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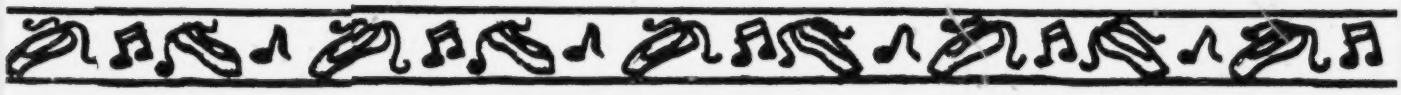
Shoreline Special Education



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Project Director

1971 - 1972

TITLE III MUSIC & DANCE PROJECT

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Elementary Music
Project Teacher

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SPECIAL EDUCATION MUSIC AND DANCE PROGRAM

CONTENTS

Special Education Music and Dance Program

Evaluation 1

Abstract 3

Special Education Music and Dance Summer Camp

Goals 5

Camp Schedule 6

Evaluation 7

Parents Questionnaire Results 8

Teachers Questionnaire Results 10

Special Education Music and Dance Dissemination Workshop

Goal 12

Schedule of Activities 12

Workshop Consultants 15

EVALUATION

Primary Music Program
Analysis of Research & Development Data 5/72 16

Elementary Music Program - Orff Program
Analysis of Research & Development Data 5/72 19

Secondary Music Program - Guitar Skills
Analysis of Research & Development Data 5/72 22

Primary Dance Program
Analysis of Research & Development Data 5/72..... 25

Elementary and Secondary Dance
Analysis of Research & Development Data 5/72..... 29

Face Attitude Scale
Analysis of Research & Development Data 5/72 33

Student Attitudes 33

Student Attitude Questionnaire Results..... 34

Parent Survey - Parent Attitudes 35

Primary Music Evaluation
by Roberta Cook, Project Teacher..... 36

Primary Dance Evaluation
by Betty Fausel, Project Teacher..... 38

Junior & Senior High Guitar Evaluation
by Doug Hendrix, Project Teacher..... 40

Statement of Summation
by Dorothy H. Johnson, Project Director..... 42

SPECIAL EDUCATION MUSIC AND DANCE PROGRAM

EVALUATION

The evaluation of the third and final project period of the Special Education Music and Dance Program is herein presented.

The program as presented throughout the three year period included statements of behavioral objectives. There has been no reason to change the original statements which implied minimal evaluations of these objectives:

(1) first, because standardized music and dance evaluation tools were deemed too difficult for handicapped children, and when available, the reliability and validity of these measuring instruments was highly questionable when applied to this type of population,

(2) second, because the modification of these tests and the training of handicapped children to respond to the modifications of the test was considered far too time consuming and the project was not designed to this task, and,

(3) third, the project included psychomotor, cognitive, and affective objectives; however, the primary concern was with affective objectives which have proven to be elusive to obtain for evaluation in standardized form.

All objectives of the project were straight forward and evaluations of the psychomotor, cognitive and affective objectives have been achieved. At this time an evaluation of dissemination activities and materials from this project are not available. Continued efforts will be made however to gather this information when reasonable time has passed and those who initially imported the program and materials will have spent some time in their efforts.

Included in this report are those evaluation reports developed by Shoreline Schools Research and Development Department, which deal directly with the stated objectives of the project. This report will include results of the Face Attitude Scale used to evaluate the affective objectives. A report and evaluation of the Music and Dance Camp of the Summer, 1971 is included. A report of the Dissemination Workshop will also be presented minus an evaluation.

New evaluation reports will include a parent survey and a special

education teacher and principal survey. Personal opinions of the project teachers will also be presented. Finally the opinion of the author of the project will be presented sumarizing the total outcome of the project as it was originally expected to be, as it was designed, and as it was.

Further dissemination and continuation of parts of the project within Shoreline Schools despite financial difficulty, can be reported at this time. The Primary Dance Program will continue and the primary dance project teacher was contracted by Shoreline Schools to continue the program. Efforts are in progress to schedule music teachers and regular music periods for children in special education classes in the elementary schools. Regular elementary music teachers attended the Dissemination Workshop and are prepared to continue the Orff Muisc Program, which was designed in the project. Secondary special education teachers are actively arranging to continue the guitar classes for their students. Some of them are offering to continue the lessons themselves, using "27 Steps for Playing Guitar" which was developed in the project. Others are trying to influence secondary music teachers to assist them and some are seeking volunteers to teach the classes.

Therefore the final evaluation of this project may be unending.

The project Special Education Music and Dance received a Certificate of Recognition for excellence in innovation from the Presidents' National Advisory Council in September, 1971.

Abstract

A. Objectives of proposed activity

Handicapped children in public schools need an opportunity through classroom instruction to learn skills with which they may broaden their cultural and social awareness and participation. The major objective of the proposal is to provide music and dance lessons for every special education class from primary through senior high school. These music and dance lessons must be designed within the ability ranges of handicapped children, so that they can succeed and they must progress in levels of difficulty as prescribed for the very young to the oldest child in the program. It is intended that all children in this program will sing, dance, and play musical instruments to a degree of efficiency as judged by the individual child's ability to achieve.

This proposal is, therefore, addressed to two major objectives:

(1) Given inservice training, teachers will adapt educational, cultural materials and experience, to needs of handicapped children in special education.

(2) When the project is completed, handicapped children will have gained more confidence and a better self-image, which will allow them to make use of the cultural resources provided in the school and community.

B. Activities and procedures to be utilized in achieving stated objectives

This project is concerned with two major efforts; first to provide broadening inservice opportunities to special education teachers, teacher aids, special project teachers, music teachers, physical education teachers and professional artists who will teach music and dance to handicapped students in special education classes in the Shoreline Schools; and second, to develop and conduct innovative and exemplary music and dance classes for handicapped students by providing instructions that are within the range of their abilities to achieve and common to their social ages, by making daily lessons planned with sequence and progression that all students will succeed and progress in music and dance skills.

The innovative methods which will be emphasized are: (1) neuromuscular skills set to music so that primary handicapped pupils will gain in neurophysiological maturation; (2) a modification of the Orff method of teaching music and the Orff musical instruments used so that elementary handicapped pupils will develop a rhythmic foundation, will have success the first time they

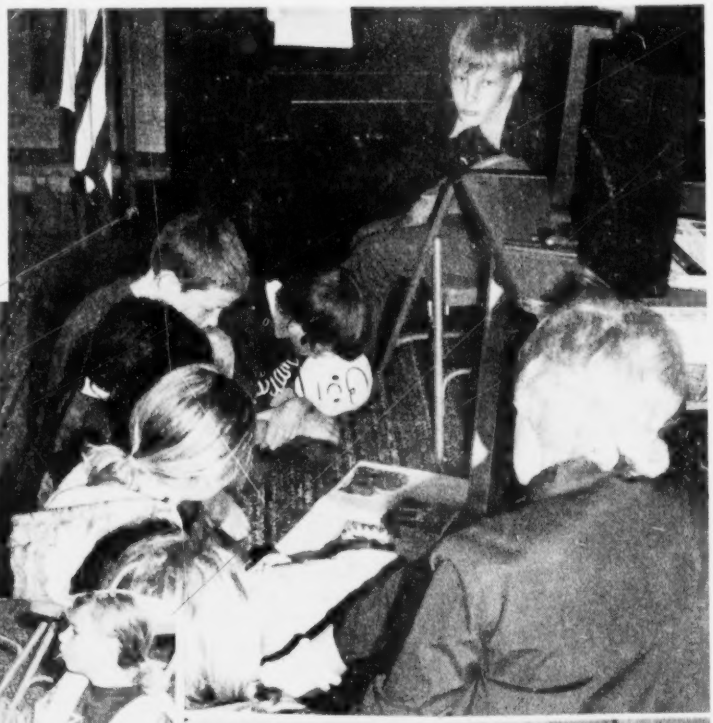
play musical instruments and can progress in music learnings; (3) a multiple use of videotapes is designed to record changes in pupil behavior during the project for evaluation, to collect inservice information and accumulate classroom procedures for future inservices, and to share with other Special Education Programs of other districts.

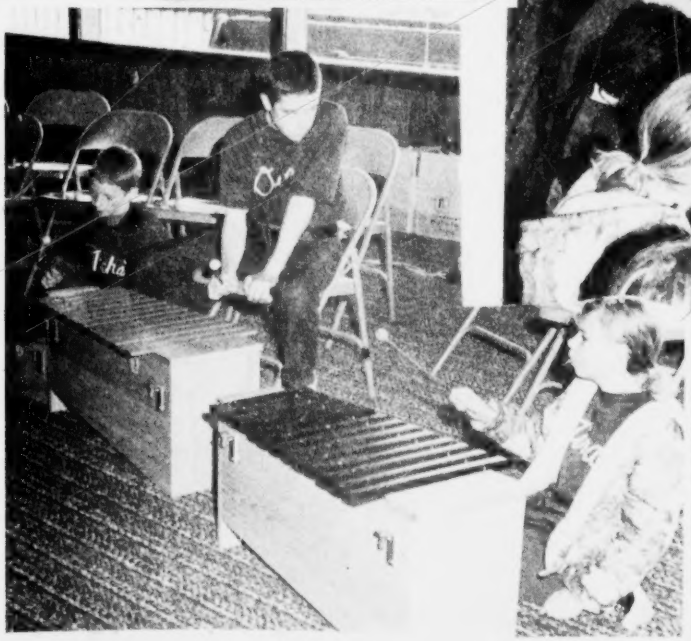
The long range goal of this project in using music and dance is to help handicapped children to achieve broadened cultural and social horizons, and to make sure that these children will develop positive attitudes toward participation in classical art forms for a wholesome use of leisure time.

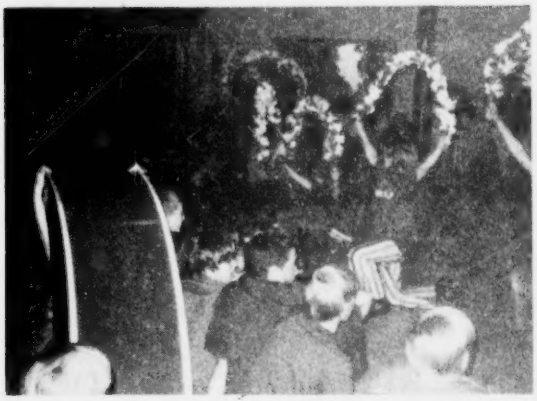
SPECIAL EDUCATION MUSIC AND DANCE SUMMER CAMP

WARM BEACH CONFERENCE GROUNDS

June 21 - 25, 1971







SPECIAL EDUCATION MUSIC AND DANCE SUMMER CAMP
WARM BEACH CONFERENCE GROUNDS
June 21 - 25, 1971

The goal of the Summer Camp was to have children participate in a concentrated music and dance environment while in a camp setting. It was intended that these children would continue in developing music and dance skills; to use the natural outdoor setting when playing music and dancing; to work with teachers other than the project teachers in music and dance; to experience more activities related to music and dance (i.e. campfire group participation and making musical instruments out of miscellaneous junk); and to have the experience of living away from home for a short period of time.

Music and dance was the primary emphasis of the camp. More learning skills were included however such as outdoor and environment education, swimming, recreational skills, crafts and self help skills.

Preparatory to the camp, three large parent meetings were held to make plans. The parents selected a parent camp council of five parent members. These parents helped with final plans and assisted parents who had difficulty getting their children off to camp. At the camp, they helped care for children and were responsible for snacks.

During the parent meetings it was decided that each child would wear a colored sweat shirt which would identify the child by his group color. Each child's name was printed on his sweat shirt.

Secondary special education students were offered work scholarship contracts to encourage them to attend the camp. Each secondary student signed a contract which stated that they would assume certain camp details and help care for small children while at the camp. The final paragraph of the secondary student contract stated:

> "I will do my assigned job to the best of my ability. When I can not do my assignment, I will tell the "Work Study Supervisor" and ask him to help me. I will remember that I am working to make camp a happy place for other children."

Secondary students were a tremendous help at the camp. They also were involved in camp classes of music and dance and scheduled for the other regular camp activities.

The camp staff was made up of regular music and physical education teachers of Shoreline Schools, university, college and junior college

students, high school students, Shoreline School nurses, Shoreline regular classroom teachers and parents. Most of the staff had not had previous contacts of responsibility with special education children. Additional staff could have been utilized.

Some of the objectives of activities for which staff was responsible: to teach a music and dance curriculum from which the children could demonstrate by performing before an audience of parents (parents were invited to visit the camp on a Thursday evening); teach nature and craft curriculum from which children would be able to identify by name plant life of the area; make a craft object from natural materials and to make a pre-designed musical instrument from junk; teach play and recreation activities which could be included in supervised play time and on "Play Day," the final day of the camp; supervise secondary students on work scholarships to attend younger children in dressing, getting to classes, to meals, to camp activities; to do K. P. duties and keep the camp grounds clean; teach swimming and supervise those children who went swimming.

One hundred and twenty eight (128) children attended the camp. Below is an example of a one day camp schedule.

CAMP SCHEDULE

7:15	Reveille - dress, wash	1:30	Nature Study class
7:50	Flag Ceremony	2:30	Music class
8:00	Breakfast and camp announcements	3:00	Lavatory and snack
		3:20	Recreation class
8:30	Make up bunks, wash up, cabin inspection	4:00	Rest time
		4:45	Clean up for dinner
9:00	Dance class	5:15	Flag Ceremony
9:50	Crafts class	5:30	Dinner
10:30	Lavatory and snack	6:00	Wash up, lay out bed clothes and get on warm clothes
10:50	Swimming class		
11:30	Clean up for lunch, assemble for lunch, announcements & mail	6:30	Primary & elementary campfire
		7:45	Get ready for bed
		8:00	Story and sharing time
12:00	Lunch	8:00	Secondary camp fire
12:30	Rest and story hour listen hour	8:30	Primary & elementary-lights out
		10:00	Secondary-lights out

EVALUATION

SPECIAL EDUCATION MUSIC AND DANCE SUMMER CAMP

Questionnaires were designed to measure the attitudes of parents and teachers towards the summer music and dance program. These questionnaires were submitted to the parents of participating students and teachers upon completion of the summer program. The results of these surveys are shown in Tables I and II.

Table I shows the results of the parent questionnaire to each of the seven items. Of the 42 parent respondents, six of them had never been separated from their child for more than 48 hours. The two most important things which these parents expected their child to gain from the camp experience were associations with peer groups and independence from parents. Responses to item three indicates that, for the most part, these expectations were fulfilled. Eight parents noted no beneficial changes in their child's behavior while five parents felt their children increased their self-confidence.

The majority of parents noted no negative or detrimental changes in their child's behavior as a result of the music and dance camp and felt that the camp experience contributed towards developing better feelings of self worth and more social competence in special education children. Some parents felt the camp was too short and that additional provisions should be made for swimming. However, the suggested strengths of the program exceeded the weaknesses.

Of the 29 teachers participating in the camp who responded to the questionnaire, all said they would be willing to participate again as shown in Table II. The most significant gain received by working in the Special Education Music and Dance Camp was gaining a keener awareness of needs of special education students. Most of them learned that these students are capable of learning, that they are very affectionate and that they have the same basic needs as other people.

Some of the teachers would have liked longer sessions while others favored shorter sessions. Four teachers felt the food could have been better. With the exception of one teacher, they were all interested in learning more about working with special education students. The teachers felt that the students gained a greater independence, more self-confidence and better knowledge of the requirements of group living as a result of this experience.

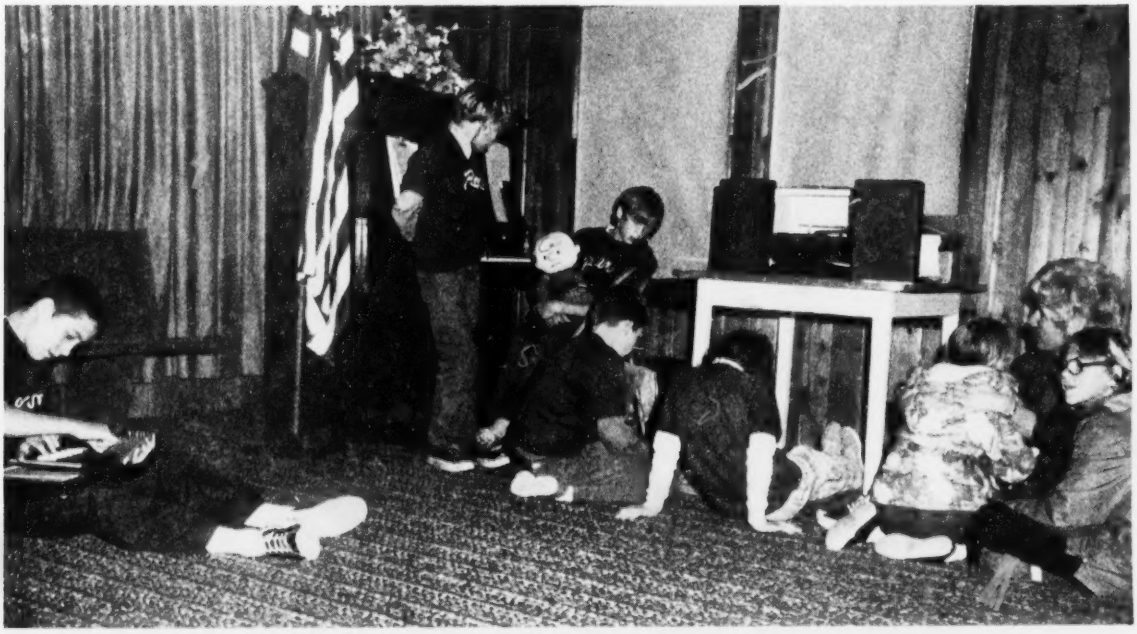


TABLE I

RESULTS OF
SPECIAL EDUCATION MUSIC AND DANCE SUMMER CAMP
QUESTIONNAIRE FOR PARENTS

NUMBER OF RESPONDENTS 42

1. Prior to Camp, had you ever been separated more than 48 hours from your child?

YES	36
NO	6

2. What were the two most important things you EXPECTED your child to gain from the camp experience?

	Times Listed
Association and friendship with peer group	18
Experience of being away from home	9
Independence from parents	12
Happy learning experience	5
Increased ability to participate in activities	3

3. What were the two most important things your child ACTUALLY gained?

	Times Listed
Independence from home	6
Self reliance	7
Group experience	5
Unique experiences away from home	6
Pleasure	6
Music appreciation	5
Social competence	2
No longer sleeps with pacifier	1
New friends	3

4. What positive or beneficial changes in child's behavior have you noticed which might be attributed to his participation in camp?

	TimesListed
None	8
Self confidence	5
Greater self expression	2
More independence	2
Improved coordination	3
Public behavior better	1
Acceptance of handicap improved	1
Greater self expression	2

5. What negative or detrimental changes, if any, in your child's behavior have you noticed which might be attributed to participation in the Music and Dance Summer Camp?

None	33
Socially set back because of abusive language used at camp Child was cross, sassy and irritable Regressed for about one week	1

6. Do you feel the music and dance experience contributed towards developing better feelings of self worth and more social competence in special education children?

YES	29
NO	5
No response	8

7. Additional comments or concerns regarding strengths and weaknesses of camp?

Strengths

Meeting new people
Enjoyment of camping
Improved social competence
Opportunities - new experiences
Improved self confidence
Improved physical coordination
Increased knowledge and appreciation of music
Self importance - no longer feels defeated
A chance to prove they can be trusted

Weaknesses

Too short a period
Not allowed to swim

TABLE II

RESULTS OF
SPECIAL EDUCATION MUSIC AND DANCE SUMMER CAMP
QUESTIONNAIRE FOR TEACHERS

NUMBER OF RESPONDENTS 29

1. Would you be willing to participate in this project again?

YES	29
NO	0

2. What significant gains did you receive by working in the Special Education Music and Dance Summer Camp?

	Times Listed
Keener awareness of needs of special education students	11
Personal satisfaction	4
Patience with students	4
Appreciation for special education teachers	3

3. What things did you learn about special education students that you did not know before?

	Times Listed
Capable of learning	7
Very affectionate	4
Basic needs the same as other people	6
Many attitudes in common: impatience for immediate success, short interest span, joy in achievement, awareness of insincerity	2
Need constant praise	2
Benefit from association with people who care	2

4. What things would you have liked to change about the total camp program:

	Times Listed
Longer session	5
Shorter session	3
Better quality food	4
More adults and counselors	2
Better delegation of responsibilities to all staff	2
More evening activities	2
Better organization of activities	2
Kids should be toilet trained, day and night	2

5. Are you interested in learning more about working with special education students?

YES	24
NO	1

6. What do you think the students gained most by having this experience?

	Times Listed
Greater independence	11
More self confidence	11
Camping experience	5
Individual responsibility	8
New types of relationships	7
Requirements of group living	11

7. Additional comments or concerns regarding strengths and weaknesses of the Summer Camp.

Strengths

Camping experience
Scheduling
Use of secondary special education students in kitchen and dining room
Exposure to the Arts
Sweatshirts with names - excellent

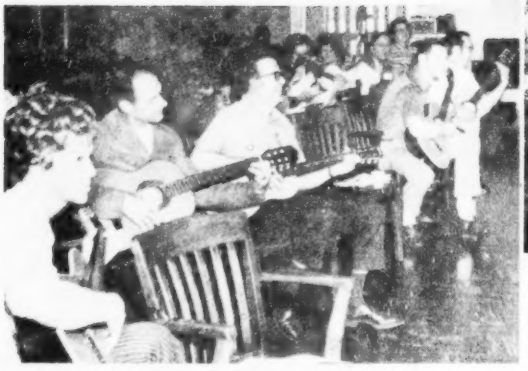
Weaknesses

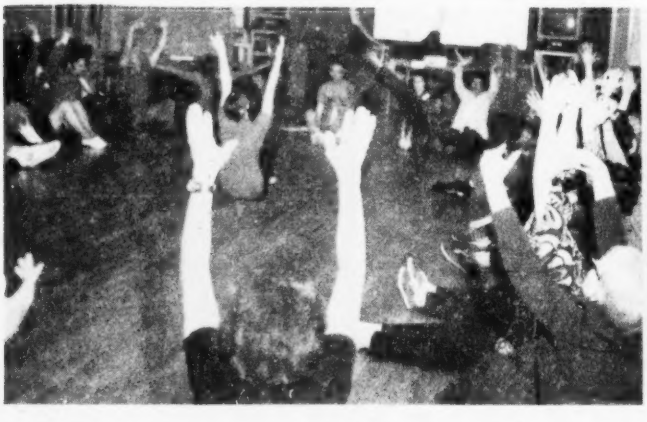
Staff could arrive in advance
Adults need more pre-camp orientation, such as, maps and schedules
Grouping of students in degrees of learning ability
Lack of communication between staff
Room assignments
Needs more class preparation time and structured programs

SPECIAL EDUCATION MUSIC AND DANCE

DISSEMINATION WORKSHOP

April 19-20-21-22, 1972





SPECIAL EDUCATION MUSIC AND DANCE
DISSEMINATION WORKSHOP
April 19-20-21-22, 1972

The goal of the workshop is to share some of the processes used in working toward the objectives of the project.

At the end of the workshop it is intended that each teacher of children in special education will want to provide some means of musical and/or dance enrichment for these children.

At the end of the workshop it is intended that Shoreline music teachers will believe that they are able to use the project musical instruments to continue an instrumental program for children in special education. That these music teachers assigned to special education classes will have new expectancies and new objectives beyond singing as part of the lessons.

DISSEMINATION WORKSHOP
SCHEDULE OF ACTIVITIES

WEDNESDAY - April 19, 1972 SESSION I Auditorium (F-2)

5:00 - 5:30	Introduction - Project Overview.....	Dorothy H. Johnson
5:30 - 6:20	Psychomotor Development through Music and Dance: A Rationale.....	Dr. Marcella Woods
6:20 - 6:30	Break	
6:30		
6:30 - 7:30	Primary Dance for Special Education.....	Betty Fausel

1. Classes and children in primary classes
2. Evaluation of students needs
3. Objectives derived
4. Curriculum - Four units - Introduction
5. Pre-requisites
   (a) Space
   (b) Classroom organization
   (c) Procedures and structures

7:30 GOOD NIGHT

NOTE TO PARTICIPANTS: Remember to wear or bring casual clothing which will allow full participation in the learning activities provided each session.

On Thursday and Friday afternoons beginning at 4:30, video tape highlights of the project will be shown in room E-8 (Blue Room) for workshop members who arrive early.

THURSDAY - April 20, 1972 SESSION II Board Room (D-9)

5:00 - 5:50 Primary Music for Special Education .... Roberta Cook
1. Rhythm instruments and other percussion instrument techniques
(a) Pre-requisite materials
(b) Structure
2. Internalizing rhythms
(a) Rhythm of text
(b) Coordinating with body movement
(c) Repetition
3. Selecting music
(a) Text reinforcing other teaching
(b) Repetition
(c) Emphasis on instrumental

5:50 - 6:00 Break

6:00 - 6:30 Project Evaluation Techniques..... Dan Marken

Auditorium (F-2

6:30 - 7:30 Primary Dance (Continued).....Betty Fausel
1. Four units
(a) Traditional perceptual motor
(b) Creative and sensory motor
(c) Sculpture - art form and sensory motor
(d) Rhythms

7:30 GOOD NIGHT

FRIDAY - April 21, 1972 SESSION III Board Room (D-9)

5:00 - 6:00 Elementary Music for Special Education...Roberta Cook
ORFF - Intermediate Music Classes
1. Classroom structure
(a) Care and handling the instruments
Names of instruments
Set-up and take down
Handling the bars
(b) Behavior structure
2. Accompanying songs, poems and sayings
(a) Rotation System
(b) Pentatonic Accompaniment
3. Graphic art approach to composition
4. Teaching form

6:00 - 6:30 Adoption and Comparison to Regular School Music Program ..... Lauren Anderson

6:30 - 6:40 Break

Auditorium (F-2)

6:40 - 7:30 Elementary Dance for Special Education...Giovanni Giglio
Body Movements? Dance Techniques?
Motor Skills? How they Differ.
1. Basic movement training studies
2. Basic movements to drum beat

3. Creative dance
   (a) Improvised movement to drum beat
   (b) Dance with sculpture
4. Production (theater dance) activities

7:30 GOOD NIGHT

SATURDAY - April 22, 1972 SESSION IV Board Room (D-9)

8:30 - 10:00 Secondary Music for Special Education....Doug Hendrix

1. "27" Steps to Playing Guitar"
   Introduction
2. Teaching procedure
   (a) Class set up
   (b) Using point system
3. Terminal objectives
4. Evaluating Objectives
5. Group work
   (a) Selecting material
   (b) Practice procedure
6. Independent work
7. Group playing

10:00 - 10:15 Break

Blue Room (E-8)

10:15 - 10:45 Special Education Students as
Music and Dance Spectators..... Dorothy H. Johnson

1. Preparation for attending a concert
2. Follow-up and evaluation
3. Music and Dance appreciation

Board Room (D-9)

10:45 - 11:15 Secondary Music for Special Education (continued) Doug Hendrix

1. Ukulele instructions
   (a) Three chords
   (b) Symbols
   (c) Songs
2. Ukulele and percussion instruments
   (a) Percussion instruments
   (b) Combining instruments
3. Music and creative drama
   (a) Objective
   (b) Stories used

11:15 - 12:00 Secondary Dance for Special Education....Giovanni Giglio

1. Social dance for teenagers and adults
2. Dance manners

12:00 - 1:00 Lunch

(Sack Lunch - Coffee available at all times)

DEMONSTRATION PROGRAM — Auditorium F-2

1:00 - 1:15	Primary Music	Roberta Cook, Teacher
1:15 - 1:30	Primary Dance Primary Children Group I (8 children performed) Group II (6 children performed)	Betty Fausel, Teacher
1:30 - 1:45	Elementary Music	Roberta Cook, Teacher
1:45 - 2:00	Elementary Dance Elementary Children (10 children performed)	Giovanni Giglio, Teacher
2:00 - 2:15	Secondary Music	Doug Hendrix, Teacher
2:15 - 2:30	Secondary Dance Secondary Students (8 students performed)	Giovanni Giglio, Teacher
2:30 - 2:45	Secondary (Junior High School) Music Junior High School Students (8 students performed)	Doug Hendrix, Teacher
2:45 - 3:00	Secondary (Senior High School) Music Senior High School Students (4 students performed)	Doug Hendrix, Teacher

--- ADIEU ---

WORKSHOP CONSULTANTS

Roberta Cook
Elementary Music Project Teacher

Douglas Hendrix
Secondary Music Project Teacher

Betty Fausel
Primary Dance Project Teacher

Giovanni Giglio
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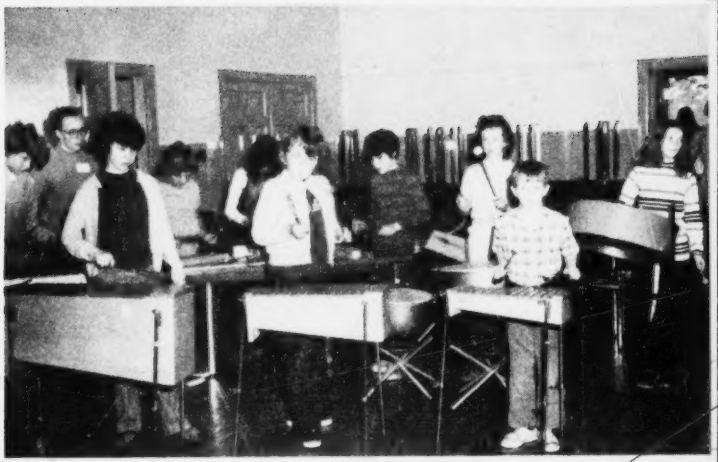
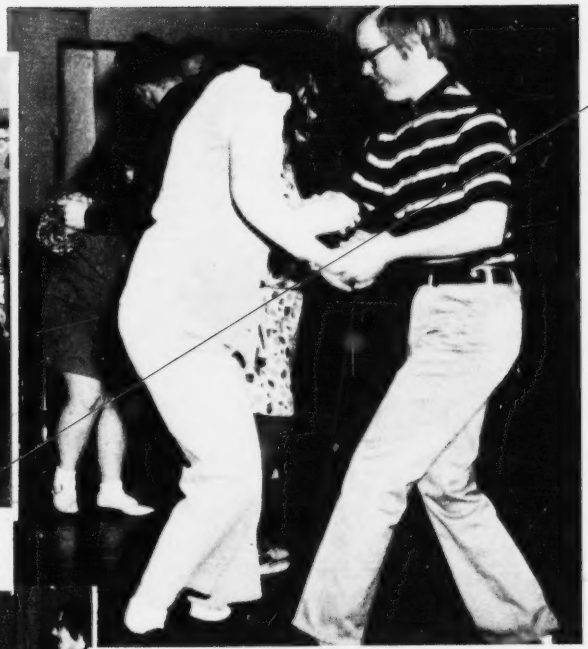




EVALUATION

PRIMARY MUSIC PROGRAM

Measurement of progress in the primary music classes was evaluated by a 23 item checklist. This list was designed to measure a sample of those behaviors necessary for adequate fulfillment of the program objectives. Each of these behaviors are observable in the classroom and students were evaluated as to whether or not they could demonstrate each of the desired skills. The five areas comprising this checklist are shown below with a brief description of each.

I. Vocabulary

Each student was evaluated on seven vocabulary items measuring his ability to understand the meaning of various cues and directions. These skills included starting to play on cue, playing a drum loudly when directed and identifying a slow beat by saying "slow."

II. Listening

Two items were included to measure the student's listening ability. The first item asked the child to identify the number of times a drum was struck while the second item asked him to identify rising or descending pitches.

III. Singing

This section contained three items sampling the student's singing skills. Each student was observed and evaluated on singing the words of a song, singing in correct relative pitch and singing intervals of falling m third.

IV. Rhythm

This category consisted of four items measuring the student's ability to duplicate different rhythm patterns. These skills included duplicating a beat given by the teacher and beating the basic pulse of a prerecorded piece of music in common meter.

V. Skills

The final section included seven different skills which the program attempted to foster. Each child was evaluated according to whether or not he could demonstrate the proper

method of playing a drum, triangle, rhythm sticks, tone block and maracas.

Table III below shows the average performance of five classes on two different administrations of this test. These two administrations represent pre and post tests and differences between average performances reflect either gains or losses in those skills which the program attempted to foster. As can be noted from the table, all five classes improved in their vocabulary skills. Four of the five classes received perfect scores on vocabulary at the end of the year and class four more than doubled their score.

These classes had very little difficulty with the listening, singing, rhythm and skills section of the evaluation at the completion of the program. Only class four was below near perfect performance but their mean score gains during the year were actually greater than those made by the other classes. The two items which presented the most difficulty were singing a song in correct relative pitch and echoing simple rhythmic patterns on various instruments.

The overall affects of the instruction program, as it relates to the five areas represented in this test, are best revealed in the total test scores. All five classes showed some progress over the year. The mean gains made by classes 2, 3 and 5 were approximately four points. However, the other two classes showed highly significant increases in skill with class four more than doubling the number of skills they could successfully demonstrate. These results indicate that all five classes were able to demonstrate most, if not all, of the skills which the primary music program attempted to foster.

TABLE III

AVERAGE PERFORMANCE OF FIVE CLASSES ON TWO ADMINISTRATIONS OF THE PRIMARY MUSICAL ABILITY ANALYSIS FORM

Class	Vocabulary		Listening		Singing		Rhythm		Skills		Total	
	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post
1	3.9	7.0	.3	1.3	1.1	1.5	1.1	4.0	5.4	6.6	11.8	20.4
2	5.6	7.0	1.4	2.0	1.8	2.9	3.4	4.0	6.4	7.0	18.6	22.9
3	6.3	7.0	1.1	2.0	1.3	3.0	3.0	4.0	6.4	7.0	18.1	23.0
4	1.6	4.7	.1	1.0	.4	1.3	.9	3.2	3.1	6.0	6.1	16.2
5	4.0	7.0	1.4	2.0	2.4	2.9	3.0	4.0	6.3	6.8	17.1	22.7

Each of the above five classes were also examined in relation to their attitudes. The results of this analysis indicated that the students were willing to participate and showed a great deal of interest. They were more than willing to perform when asked and expressed favorable attitudes towards performing for a non-class audience.

ELEMENTARY MUSIC PROGRAM

ORFF PROGRAM

Three classes participated in the Orff program and a separate instrument was developed to measure student performance within this program. This test was divided into the five categories shown below:

I. Vocabulary

This category consisted of seven items measuring the student's ability to identify and discriminate between different Orff instruments. The items included such skills as correctly identifying instruments like the xylophone and timpani and being able to distinguish between soprano and bass Orff instruments.

II. Listening

Two items were included which measured the child's listening ability. One item determined whether or not the student could identify three-note patterns played by the teacher as identical patterns or different patterns. The second item was concerned with identifying two notes played on a soprano xylophone as being the same or different.

III. Singing

Three items were designed to measure the student's skill in singing. Each child was evaluated as to whether or not he could sing or chant the words to a song of 100 - 300 words in length, sing a song in correct relative pitch within range of an octave and echo a simple six-note melodic pattern.

IV. Rhythm

This category consisted of seven items measuring the student's ability to duplicate and maintain various rhythms. The items included such skills as playing in half-time to a given beat and maintaining an independent rhythmic ostinato.

V. Skills

A final section included eleven items measuring different skills which the Orff program attempted to foster. These

skills included demonstrating proper mallet technique for Orff instruments, performing a given simple ostinato on a single pitch and improvising on given notes in a rhythm compatible with accompaniment.

A summary of three Orff classes on both the fall and spring evaluation are shown in Table IV. All three classes made significant gains during the school year and at least doubled the number of objectives which they could demonstrate. The hardest sub-test was vocabulary on both the fall and spring evaluation. Out of seven vocabulary items, none of the three classes could correctly answer an average of one, at the beginning of the program. However, by the end of the school year, all three classes could correctly identify at least 63 percent of the items. Those vocabulary items which presented the most difficulty included distinguishing between soprano and alto Orff instruments and correctly identifying by name the Timpani.

The students were all able to master almost all of the listening, singing and rhythm objectives. They did, however, have a little difficulty with the skills section. Those items which presented the most difficulty were changing from one pair of notes to another to produce changing harmonies in harmonic ostinatos and alternating hands when changing harmonies in a harmonic and rhythmic ostinato.

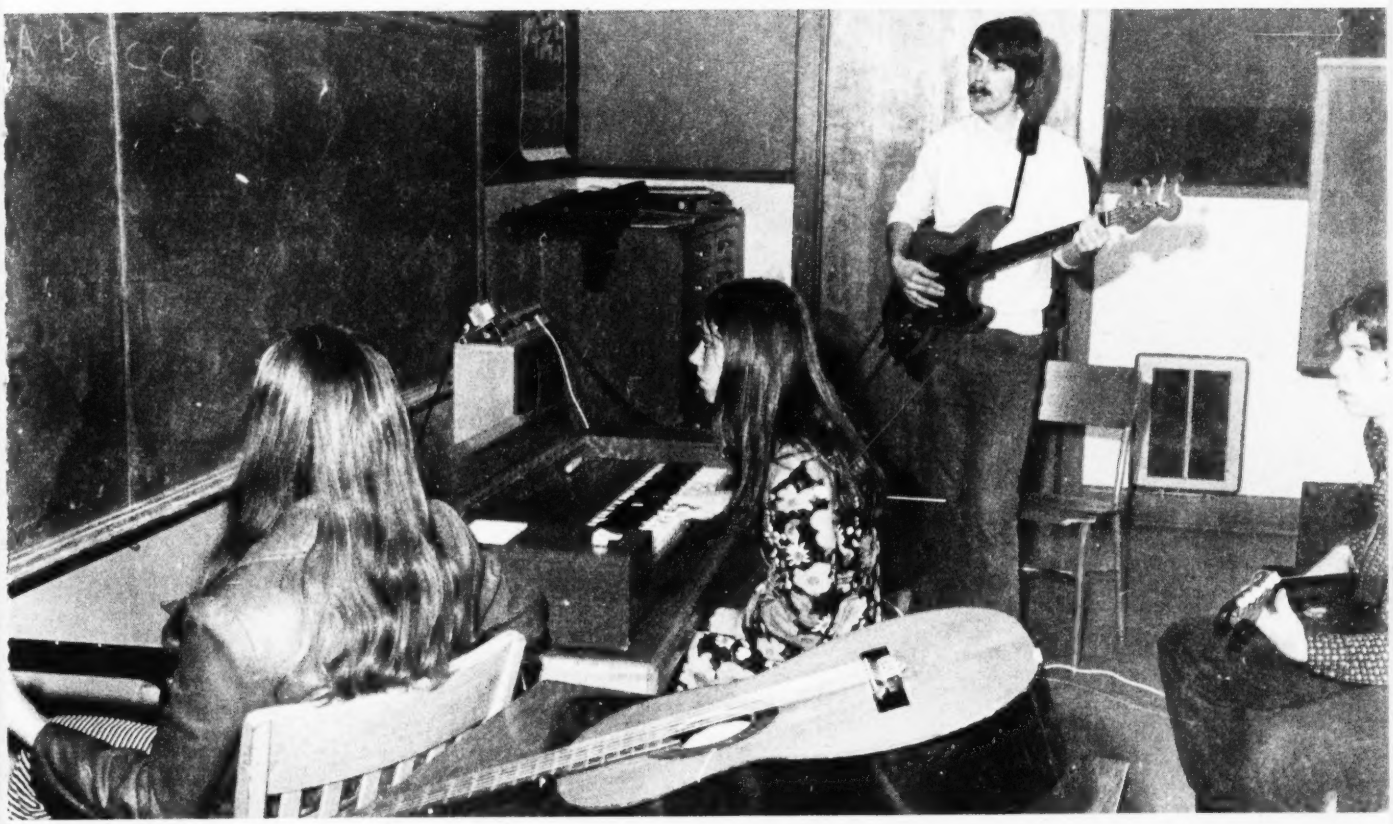
Although the results are not shown in Table IV, a fourth class also participated in the Orff program but entered the program later in the school year. This class had the same rate of success as the other three classes and mastered 40, 53, 57 and 68 percent of the listening, singing, rhythm and skills objectives respectively.

TABLE IV
MEAN SCORES FOR THREE CLASSES ON
FIVE AREAS OF THE ORFF EVALUATION

Class	Vocabulary		Listening		Singing		Rhythm		Skills		Total	
	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post
1	.8	4.4	1.6	2.0	1.2	3.0	3.6	6.6	7.0	11.0	14.2	27.0
2	.3	4.7	1.1	1.7	1.9	2.8	3.1	6.2	6.4	9.0	12.8	24.4
3	.1	4.6	.6	1.8	1.4	2.8	1.9	5.9	4.9	9.4	8.8	24.5

In addition to the five areas above, the interpretive skills and attitudes of the Orff classes were also examined. A child's interpretive skills reflect his ability to hear a song and being able to play, draw, verbalize and move to what he heard. All the Orff students showed a high ability in this area and were extremely capable of transferring a song to another media.

The Orff students were extremely willing to participate in class activities and reflected very favorable attitudes. All the students were willing to perform when requested and willing to perform as part of a group for a non-class audience. Their observed behavior in the classroom demonstrated a favorable attitude and interest in music classes.



SECONDARY MUSIC PROGRAM

GUITAR SKILLS

Students at the secondary level were measured on their performance with a guitar. The instrument used to evaluate this performance was composed of five sections. The first section measured the student's ability to play nine different chords such as G, C, E^7 and Dm when cued to do so. Each student received a score of either 1, 2 or 3 based on his ability to play each of the nine chords. This section has a possible maximum score of 27.

Eleven items were included in the second section which measured the student's manipulation skills. These skills included changing chords when cued within the parameter of one beat. The third section had three items focusing on the child's assimilation skills such as being able to correctly play a chord from an unfamiliar chord diagram. A final section included two items measuring the student's ability to participate with a group. Sections two, three and four of this evaluation instrument had maximum scores of 33, 9 and 6 respectively. This instrument was administered twice during the school year, once at mid-year and again at the end of the school year.

As shown in Table V below, all six classes measured on their guitar skills showed increases in their level of performance during the course of the school year. The largest gains were made by classes one and three which had mean gain scores of approximately thirteen points. The remaining four classes showed gains of about three or four points. The reason that the mean gains were rather small for these classes may be attributed to the fact that they could complete 66 percent of the skills at the middle of the school year when this test was first administered. Only class three could perform fewer than 52 percent of the objectives in January.

The greatest percentage of change made by the five classes was on group skills where they made an overall mean improvement of 35 percent. At the middle of the year, students had difficulty playing in a large group situation under the directorship of a teacher and playing in a small group without the teacher's directorship. By the end of the school year the majority of the students could adequately perform in both of these group situations.

Although the student's performance on chord playing was relatively high at the middle of the year, very few students could chord A, E^7 or Dm. By the end of the year, almost all of the students could demonstrate

the proper techniques required to play these chords. Another area where marked improvement was made was in changing chords from A to D, from A to D to E^7 and from C to Dm. Each of these chord changes were quite difficult at the first evaluation but most students were able to successfully demonstrate the chord changes at the end of the program.

TABLE V
AVERAGE PERFORMANCE OF SIX CLASSES ON TWO ADMINISTRATIONS OF A GUITAR EVALUATION TEST

	Chord Skills		Manipulation Skills		Assimilation Skills		Group Skills		Total	
Class	Mid-Yr.	Spring	Mid-Yr.	Spring	Mid-Yr.	Spring	Mid-Yr.	Spring	Mid-Yr.	Spring
1	20.7	24.0	24.1	29.6	6.6	7.3	3.4	5.5	54.8	66.4
2	19.8	21.0	21.9	24.3	5.9	6.7	3.6	4.9	51.2	56.9
3	15.3	18.6	16.6	21.6	4.3	7.8	2.3	3.9	38.5	51.9
4	19.8	20.2	22.4	23.3	6.2	6.7	3.3	4.1	51.7	54.3
5	21.2	21.9	26.4	26.2	4.8	6.3	3.4	3.7	55.8	58.1
6	26.7	26.7	32.7	32.7	6.7	8.1	4.6	5.7	70.7	73.2

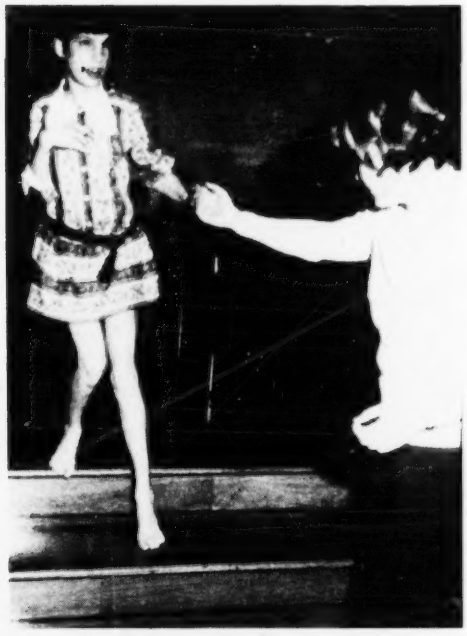
The changes in performance noted for these six classes on their guitar skills may not reflect the total gains made by these students. Because the mid-year performance of these students was high, little room was left on the evaluation instrument to reflect some of the significant gains made. However, it should be noted that all six classes could successfully demonstrate in the spring most of the objectives which the guitar classes attempted to fulfill.

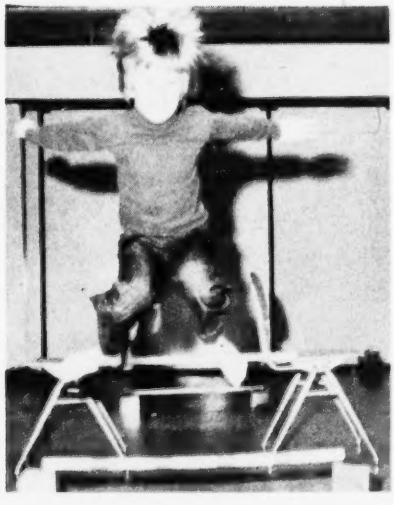
UKULELE SKILLS

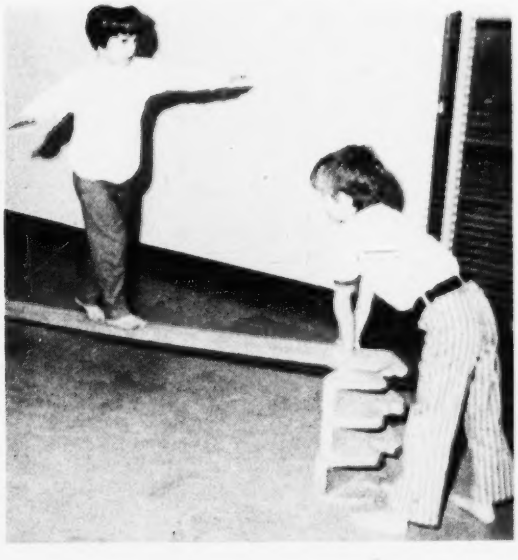
One group of students was taught to play the ukulele through the use of a color coding system. To determine the student's ability to play different chords, an evaluation instrument was devised which measured performance on eleven different chords. Each student was observed playing different chords at both the beginning and end of the school year. The chords to be played were either given orally or through the use of pictures. Each student was given a score of 3, 2 or 1, depending on how

well he could produce each of the eleven chords making possible a maximum score of 33.

At the beginning of the school year, these students could successfully produce 76 percent of the chords while at the end of the program they could play 84 percent of the chords. Improvement was shown on each of the eleven chords but the overall mean gain was quite small due to the high level of performance at the beginning of the year. Approximately 33 percent of the students received maximum scores in October which left no room for improvement as measured by this evaluation instrument. It should be noted, however, that with the exception of two students, everyone could correctly play 70 percent of the chords.







Analysis of Data 5/72 provided by Research & Development, Shoreline Schools

PRIMARY DANCE PROGRAM

The Dance Program for Special Education in Shoreline was designed to help handicapped children develop the self-confidence and social skills that will allow them to participate fully in the community activities that are available to them. More specifically, the objectives of the dance program were to assist handicapped children in fundamental movements, such as walking and running to a rhythmic beat, and adjusting other movements to music in both individual and group situations. To accomplish these objectives, curriculum plans were developed which focused on the individual needs of each pupil as they progressed in the basic movements related to dance. The purpose of this portion of the evaluation is to examine the extent to which these objectives have been met through the use of a primary dance evaluation instrument and a perceptual motor test. It is in terms of these two instruments that the remainder of this section will be devoted.

PRIMARY DANCE EVALUATION INSTRUMENT

Five classes were involved in the elementary dance program and two different evaluation instruments were designed to measure the skills appropriate to the ability level of the students. These two instruments take into consideration the initial skill levels of the students as well as the program objectives for the classes. The remainder of this section will focus on the two levels of this instrument and the improvement which the classes made during the school year.

Level I

This evaluation instrument consisted of seventeen items and was administered on a pre and post test basis to two classes. The items included skills such as thinking up and leading an exercise, putting sculpture together and assuming responsibility. Students were scored as to whether or not they could perform each of the seventeen tasks making possible a maximum score of the same.

Of the two classes who were evaluated with this instrument at the beginning of the program, one could demonstrate only four percent of the skills while the other could perform ten percent. The only skills which some of the students could demonstrate at the beginning of the program were performing designated isolated and gross motor movements, following movements of another student and performing simple locomotor movements. Thus, the students in these two classes had practically none of these skills in their repertoire at the start of the program.

Both classes were observed again at the end of the program. At this time, one of the classes could complete 47 percent of the objectives and the other could complete 84 percent. The lower percentage for the first class can be attributed to a few individuals rather than the class as a whole. Three of the students had an extremely difficult time with all of the tasks and the program objectives were too difficult for these students. However, for the most part, the students in these two classes showed significant gains in the number of skills which they could sucessfully demonstrate. The only tasks which presented difficulty at the end of the year were moving on sculpture in various ways and changing on signal, performing routines to music with sculpture and assuming responsibility.

Level II

This evaluation instrument also contained seventeen items but the skills were more difficult than those in Level I and were more appropriate to the objectives designed for a higher ability group. Three classes were evaluated on a pre and post test basis with this instrument. At the beginning of the program, none of the classes could complete more than fifteen percent of the tasks. The only tasks which the students could perform with some consistency were performing simple exercises, creating designs with objects, body and sculpture without copying other student's work and performing on sculptures in various ways. It can be concluded that the skills and objectives measured by this evaluation instrument were new to the students when they entered the program.

At the end of the school year, all three classes could perform over 90 percent of the tasks. This improvement can be considered as highly significant. There were only three objectives with which the students had some difficulty. These tasks included performing complex exercises, performing movements depicting various properties and assuming leadership and responsibility.

The results obtained on both Level I and Level II would indicate that these five classes made great improvements in the number of dance skills which they could perform as a result of their instructional program. The absence of these skills at the beginning of the year and their mastery at the end of the year would also indicate that the skills and objectives were appropriate for these students.

PERCEPTUAL MOTOR TEST

This instrument was designed to determine the neurophysiological maturation of children as an aid in the prediction of reading and writing difficulties. The test was administered individually to each of the students in the five classes and areas such as flexibility, awareness,

laterality and preference were measured. The pre and post test results for the five classes are shown in Tables VI and Vii below for the two main areas of reading and writing. There is a total possible score of 135 on the reading area and 120 on the writing sub-test.

TABLE VI

COMPARISON OF PRE AND POST TEST SCORES FOR FIVE ELEMENTARY DANCE CLASSES ON THE READING PORTION OF THE PERCEPTUAL MOTOR TEST

Class	1	2	3	4	5
Pre Test	100.3	100.6	72.9	47.0	30.4
Post Test	107.1	108.6	97.8	69.9	40.0
Difference	6.8	8.0	24.9	22.9	9.6

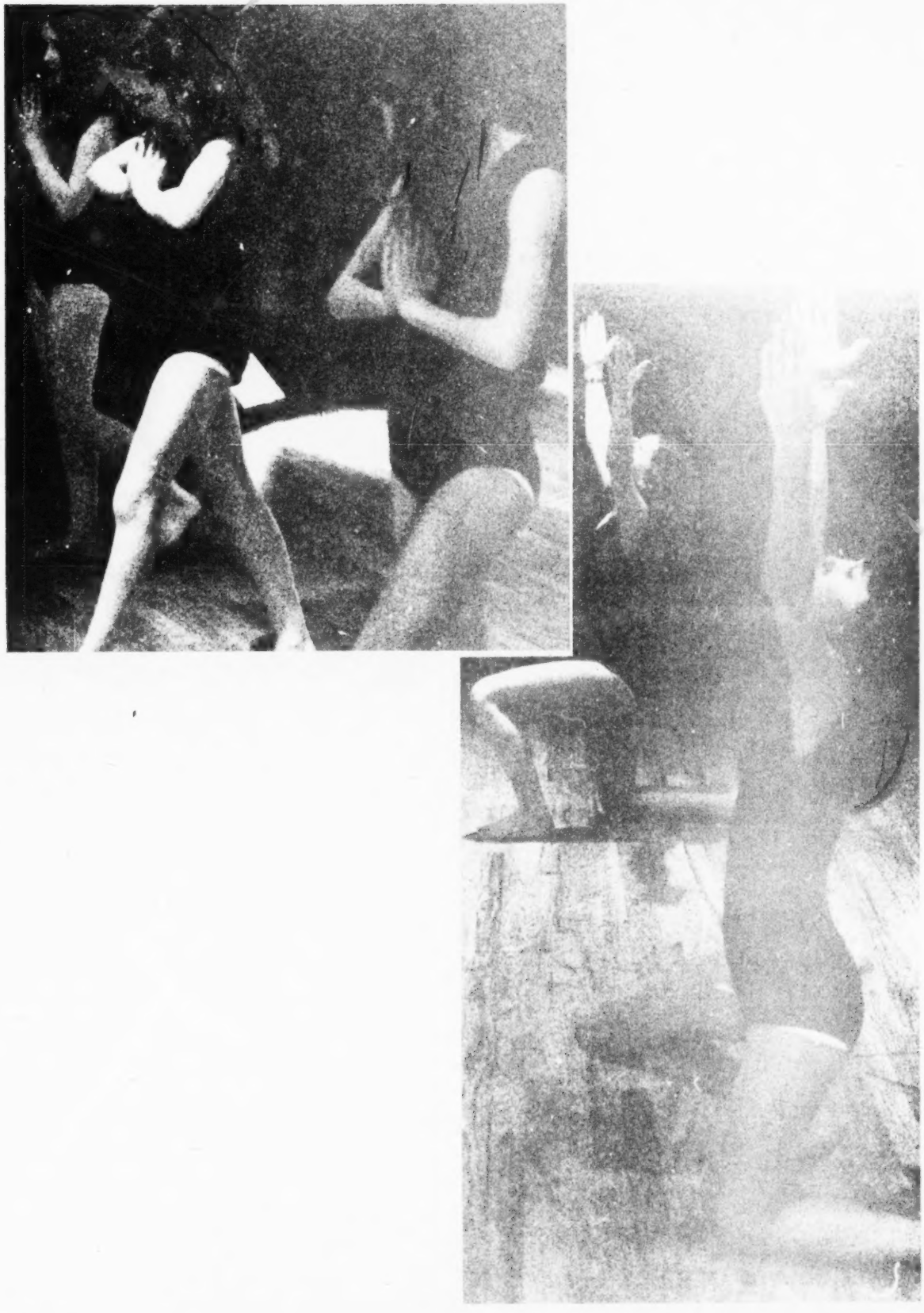
As shown in the above table, all five classes made some improvement during the year. The largest mean gain was made by class three which increased in perceptual motor skills by 22.9 points. Class four, however, improved their skills by 48.7 percent which was the largest increase. It should be noted that class five had the lowest level of performance on this test and also had the most difficulty with the classroom skills test.

TABLE VII

COMPARISON OF PRE AND POST TEST SCORES FOR FIVE ELEMENTARY CLASSES ON THE WRITING PORTION OF THE PERCEPTUAL MOTOR TEST

Class	1	2	3	4	5
Pre Test	29.8	99.0	88.0	63.5	50.5
Post Test	103.7	107.3	98.9	74.1	58.1
Difference	23.9	8.3	10.9	10.6	7.6

All five classes made some improvement on the writing portion of the perceptual motor test. The gains made in this area were smaller than those made in the reading area but there is a high relationship between the two areas on how the classes performed. These results, when coupled with the dance skills evaluation, indicate that improvement in those basic objectives and skills which the dance program attempted to foster was accompanied with comparable gains in perceptual motor skills necessary for reading and writing.



Analysis of Data 5/72 provided by Research & Development, Shoreline Schools

ELEMENTARY AND SECONDARY DANCE

Dance for children in special education has proved to be a valuable method to improve motor skills, co-ordination, muscular flexibility, balance, control, and group behavior. Dance has helped the children to improve in their awareness of their own movements, as well as enabling them to gain confidence in expressing themselves through movement. There is little doubt that what has been absorbed in dance studies will reinforce activities during their growing and throughout adult life.

The most noticable improvements lie in motor skill activities, self expression, and in the ability to follow movement instruction. In the area of motor skills, the children can now perform to drum beats and musical cues, and can improvise with or without music. Muscular flexibility, controll and balance is still difficult for some of the children but generally, the results have been gratifying.

DANCE TRAINING

As in physical education, we are dealing with motor skills. However skills as taught in physical education, differ from "professionally taught movements of dance technique." Exercises to develop motor skills are primarily designed to gain maximum movement of body and extremities. In order to be defined as "dance technique" movements must be performed in a definite, prescribed manner regardless of whether it is for classic ballet, modern, jazz, folk, or ethnic dance. This type of movement is executed within the framework of dance and extends far beyond skill exercises. It becomes apparent that dance technique studies must be broken down to the simplest movement forms.

Perhaps the least advisable area of study is the classic ballet, because of the strict discipline required in the training to achieve the all important "turnout." The demanding exercises of the bar work seem to be beyond the childrens' capabilities. This does not imply that classic dance should not be discussed or demonstrated, but that it should not be the main source of movement for children in special education. Modern and folk dances are perhaps the best forms to fulfill the needs of special education. Modern dance is excellent because of its freedom and use of body movements, and folk dance because of its interesting rhythmic structure.

The class should include three areas: motor skill exercises (dance technique), rhythmic movement training, and creative movement.

The study of physical movements should serve to improve co-ordin-

ation of arms and legs as well as to gain better body control and muscular flexibility. In addition to studies of hopping, skipping, walking, and turning it should include conscious movements of opposition.

Rhythmic movement training comes after the class has been trained to perform basic movements using arms and legs. For this we use the folk dances, which help the children progress to movements involving the use of the body in various rhythm patterns at floor level (low), middle level (standing), and high level (pushing off the floor).

Creative movement requires motivational guidance. Most students find it enjoyable to create movement to songs or spoken words. Creative movement to simple drum beat patter also should be encouraged. For example, the teacher can hit a hand drum slow, fast, fast, slow. Ask the children to move in as many different ways as they can think of in the prescribed drum pattern. In addition to creative movement to music and drum beat, it is desirable to experiment moving to strange sounds and to colors.

Finally, the dance teacher has to make some adjustments. It is not enough to explain dance and its movements and expect the children to respond. The teacher will find it necessary to become involved in the dance with the children. The teacher must be prepared to demonstrate what is desired of the children, and above all to be inventive and enthusiastic in his teaching. When teaching dance in a private school, the teacher has a technical goal that the students of various grades are to attain during each year's training. Usually, all the children in the class will reach the desired goal. However, working with children in special education requires that the teacher recognize that each child has different problems and capabilities. For this reason, it becomes necessary to structure the class so each student can progress at his own speed.

SAMPLE CLASS
(One half hour duration)

Five Minutes: Teacher guided warm up with music or hand drum, students have their feet together, in lateral position.

1. Ankle movements, progress to knee lifts, and then to straight leg kicks.
2. Head movement, shoulder movement, and small knee bends with contraction.
3. Arms in release for high stretch, and then relax to forward bends.
4. Sitting on floor with legs straight, foot curls and points.
5. Sit up to contraction, then release on floor stretch, and then

finally move to extreme position.

6. Stand and finish with elevation movement on both feet.

Six Minutes: Rhythm training with drum beat

1. Walking and clapping with different rhythms.
2. Skipping, hopping on one foot, or both feet in variations.
3. Hold feet still and use only arms and body movements.
4. Move in a given number of beats from high release (arms overhead) to floor level and back to high release.
5. Form a square, with alternate groups moving forward and back on a 4/4 beat.

Six Minutes: Rhythmic movement training

This part of the class is devoted to some form of folk dance with a strong rhythm pattern, such as the Mexican La Raspa. This is an excellent dance to use in teaching movement. Hand clapping can be utilized as well as the use of tambourines, and castanets. Do-si-do, and elbow swings can also be incorporated in this dance. The Phillipine cane dance is another excellent folk dance to instill rhythm and confidence.

Ten Minutes: Creativity and improvisations

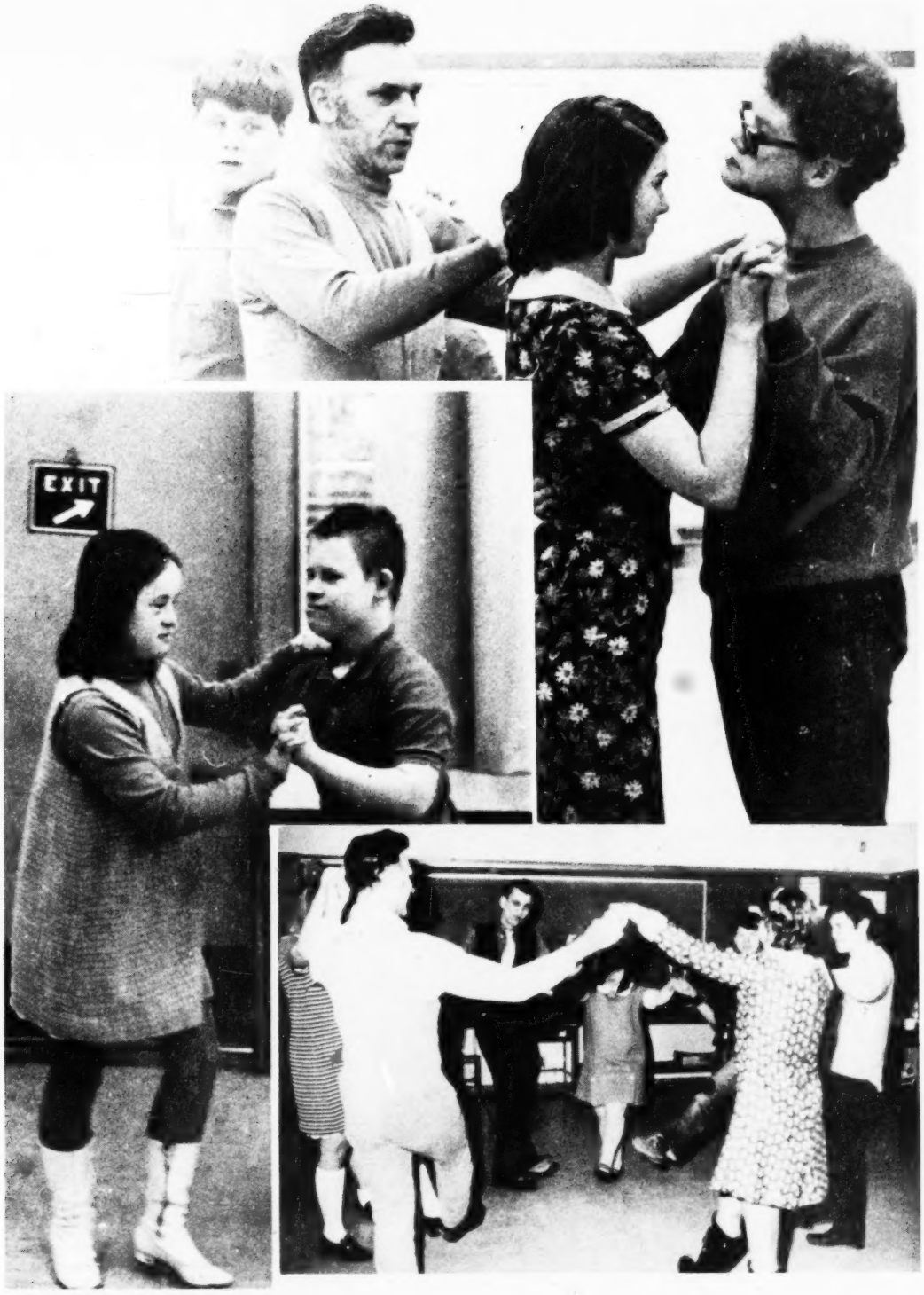
This part of the class is the most enjoyable. It should be structured so that it involves music, movement, pantomime, and self-expression.

1. Have children pretend they are circus clowns and have lost their favorite pet. They find the pet when cued by the music, then improvise a dance of happy clowns.
2. Children sitting on the floor pretend they are in strong rubber bags and are fighting to break out. After breaking out, they can demonstrate happiness using only skipping movement and facial expression.
3. Pick a recorded song with strong rhythm changes. Have the children interpret the words through body movement. Give them a short routine they must try and perform when a certain part of the song is heard.

Muscular flexibility studies

Since the special education dance classes are only a half hour, it becomes necessary to plan for at least three sessions per month for elementary acrobatics. Ten minutes is sufficient to go through basic limbering and stretching movements. Also, these studies should be performed on a tumbling mat to insure safety.

1. Have children lie on stomach and take hold of their feet and rock as a rocking horse.
2. Lying on their backs, hands and feet flat on floor, have children push up into a bridge.
3. Pretending they are balls, see how many different ways they can roll.
4. Lying on their stomachs or backs in a stretched position, have children roll as a log (keeping legs straight and starting the roll from the hips).


EXIT

Analysis of Data 5/72 provided by Research & Development, Shoreline Schools

FACE ATTITUDE SCALE

STUDENT ATTITUDES

One of the major objectives of this program was to develop in the students a more favorable attitude towards music and music related activities. In order to measure this objective, an attitude survey instrument was developed during the first year of this program. This instrument utilizes faces representing a continuum of expressions from "very happy" to "very unhappy." Each child is asked to circle the face which most closely represents his feelings towards various program items. The results of this attitude survey are shown in Table VIII. It should be noted that the items shown in this table represent the total number of different items administered to both the music and dance classes. No single class took all these items and several classes received the same items.

As can be noted from the following table, the first five items refer directly to the dance program. Over 64 percent of the students are happy when they dance or watch other people dance. They enjoyed dancing in their classes and dancing with both of their teachers. Only a couple of students expressed unfavorable attitudes towards any of the five dance items.

The students enjoyed playing an instrument either alone or with a group but were not too favorable towards playing in front of other people or towards learning to play another musical instrument. The students enjoyed both Mr. Hendrix's and Mrs. Cook's classes and felt that they would enjoy playing a musical instrument and attending a musical show when they become adults.

These responses to each of the nineteen attitude items represent a highly favorable attitude towards the Music and Dance Program. There were practically no "unhappy" or "very unhappy" responses. The only items which reflected some negative feelings were those relating to performing in front of other people.

TABLE VIII
STUDENT ATTITUDE RESPONSES TO SELECTED
MUSIC AND DANCE QUESTIONS

Student Attitude Items	Very Happy	Happy	O.K.	Unhappy	Very Unhappy
1. How do you feel when you dance?	32%	36%	28%	4%	---
2. How do you feel when you watch other people dance on stage?	20%	44%	36%	---	---
3. How did you feel in dance classes this year?	54%	12%	15%	7%	12%
4. How do you feel when you dance with Mr. Giglio?	32%	32%	32%	4%	---
5. How do you feel when you join in the activities in Mrs. Fausel's class?	50%	12%	32%	3%	3%
6. How do you feel when you sing in Mrs. Cook's class?	48%	24%	16%	6%	6%
7. How do you feel when you play an instrument?	25%	61%	7%	---	7%
8. How do you feel when you play an instrument alone?	17%	32%	34%	13%	4%
9. How do you feel when you play an instrument with a group?	28%	25%	40%	5%	2%
10. How do you feel when you play an instrument in front of other people?	11%	15%	34%	23%	17%
11. How do you feel now that you can play a musical instrument?	24%	37%	33%	4%	2%
12. How do you feel about learning to play a different instrument?	9%	25%	47%	15%	4%
13. When you are an adult, how will you feel playing a musical instrument?	19%	32%	36%	11%	2%
14. When you are an adult, how will you feel attending a musical show?	26%	28%	37%	2%	7%
15. When you are an adult, how will you feel taking a child to a musical show?	17%	21%	38%	11%	13%
16. How do you feel in Mr. Hendrix's class?	30%	38%	21%	6%	4%
17. How do you feel when you play a musical composition which you made up yourself?	56%	22%	22%	---	---
18. How do you feel when you act out a story like, "Peter and the Wolf?"	20%	32%	36%	12%	---
19. How do you feel when you perform for visitors on a program?	40%	17%	20%	6%	17%

PARENT SURVEY

PARENT ATTITUDES

A four item questionnaire was sent to parents of students participating in the program. This questionnaire was designed to elicit general reactions towards the program rather than specific attitudes towards all phases of the program. Although not all parents responded, a large enough sample was received that the results can be considered as fairly representative of the total parent population.

Over 92 percent of the parents felt that the Special Education Music and Dance Program helped their child. The most frequently mentioned advantages were increased coordination and self-confidence. Other benefits to their child which were mentioned included increased appreciation of music, a better sense of rhythm, a feeling of belonging, exposure to an unfamiliar area, and increased ability at social events. The only criticisms noted were that their child was too old for the program and the instruction was not sufficient or practical.

Approximately 89 percent felt that federal funds should be used to finance this type of program and if these funds are not available, the Shoreline School District should continue the program from local funds. If federal funds were used, the parents felt that this program could be continued throughout the nation and that it should be extended because it is not a local or state problem. They felt that local taxes are already too high and that a program of this nature could not be financed through contributions. However, if federal funds are not available, almost all of the parents stated that they would like to have the program continued out of local funds.

The advantages noted by the parents far exceeded the disadvantages. It was generally felt that this program gives the special education students a type of instruction which is not available in the regular program. Because these students do not participate in the regular physical education program, they do not have the opportunity to develop the coordination they need. This program has given the special education students an opportunity to expand their social skills and increase their self-confidence.

PROJECT TEACHERS' OPINIONS

and

PROJECT DIRECTOR'S SUMMARY

PRIMARY MUSIC EVALUATION
by Roberta Cook
1971-72

I consider this project an educational success story. I personally measure the success in two ways. First, the students show significant improvement in the areas we test; i.e., the child who initially experienced difficulty with a simple rhythm pattern now experiments confidently with rhythms on various instruments. Second, the students express themselves in the hard-to-measure affective domain through their behavior; i.e., the grin and confident stance when performing a rhythmic pattern which he created and which has become his favorite--a rhythm or melody he repeats often during free exploration time. Not every child has had phenomenal success, but all children have shown improvement in both of these areas.

A few children (perhaps 5%) express dislike for what we do in class, but even they have found some music experiences which obviously excite them-- experiences which I doubt would have been available without the advent of this project. Over 80% of the children in my classes appear whole-heartedly enthusiastic toward the program.

Children who used to be afraid of trying new activities are now eager, and adapt ideas and skills from previous class activities. This anxiety and reticence to perform is now exhibited by only those students who are new to the program. The educable group, with whom I had worked before the project began, was frightened of performing at a school assembly with regular classrooms. They saw themselves as "different" from the other children, and attendance at evening performances was very poor. Today, they come without urging, and clearly feel that their part is "special" rather than "different."

The students speak of their music classes with pride, demonstrate respect for equipment by proper care and handling, and openly express regret toward the closing of the project.

Why has the project been successful? To children who haven't been exposed to music and especially to dance, the curriculum itself is bound to have an effect, regardless of teaching methods. Most of our children lack ways of self-expression, but are creative; mere exposure tends to bring out this creativity.

A major goal of the project was to devise new methods for teaching instrumental music to special education youngsters. These methods grew from (1) increased attention to structuring the music class, and most

important; (2) having appropriate and good quality equipment. I offer in praise the following list of attributes of our project equipment:

1. Sturdiness

   The children's various handicaps put excessive demands on the equipment, even when proper care is taught. And an attitute of "look but don't touch" is educationally ridiculous.

2. Quality of sound and craftmanship

   A professional musician may be able to make a poor instrument sound good, but our children can't. Moreover, our children are more discriminating listeners for having used quality instruments. I rejoice when I see a child reject an inexpensive (though aybe more colorful or visually intriguing) mallet for one that "makes it sound better."

3. Appropriateness for ability

   The Orff instruments are both accessible and challenging to every student in the Orff classes. The large variety of sizes and tone color provide interest, aural and motor discrimination training, and the opportunity of personal choice of both the teacher and the students.

I am less enthusiastic about the primary rhythm instruments in this area of concern. We added extra instruments for a greater variety of experiences. Though they are suitable for many, they are not sufficiently challenging to many of our primary students, especially in the nuerologically impaired/ emotionally disturbed classes.

In almost all cases, student progress and attitude has been directly proportional to the classroom teachers' support and attitude toward the project. For example, when the classroom teacher asks to hear the day's composition and offers reinforcement, the students become more excited about their work and more creative. Where this condition exists, the project has seen rather astounding success.

It has been professionally fulfilling to work under conditions conducive to successful and creative teaching. I have had excellent equipment, space, scheduling, and association with a talented staff with which to develop a program for these children.

PRIMARY DANCE EVALUATION
by Betty Fausel
1971-72

There were only a few severely retarded, disturbed or very young retarded children who did not learn to dance. With the exception of one or two children in the primary dance classes, all students learned to respond to music and to dance well enough so they could perform before an audience with self confidence. I felt that the new class of neurologically impaired and emotionally disturbed students, who ranged in age from nine to eleven, experienced a great deal of difficulty "feeling good about themselves" when they performed at Christmas. When the students were asked if they would like to give a sculpture performance, all students except one boy were very enthusiastic. This eagerness to perform was very encouraging to me because I felt that performing with a motivating object would give them more security during their performance. However, I was discouraged when the one boy in my class refused to perform, particularly when he had performed very well in a different class last year; had never refused to participate during that class. Not only were the majority of the children able to perform in a group, but they also had gained enough self confidence to perform with a partner and also to solo.

First, the children learned basic movement patterns and as time went on, they not only created their own movements, but they were able to express their ideas through movement which previously had been very difficult for most of them. At the end of the project the majority of students not only displayed a better control of movement, but they could verbally express the concepts of dance which they had been exposed to.

Because so many of the children were extremely lethargic or so disturbed or handicapped that they could not control the behavior of their bodies, it was most unlikely that any of them would have danced without the splendid opportunity this project provided. Prior to this time many of the children were not even aware of their bodies or their environment. Now, after two to three years, I see children who can control their behavior and their bodies in highly motivating dance situations and are motivated enough to explore space and their environment. In essence, I no longer see any "vegetables" but happy, creative, exploring, aware young human beings. Thus, I also feel more alive from having had the opportunity to stimulate and motivate these children to learn.

The project has definitely changed self images of the children. Hostile or withdrawn behavior has changed to self-controlled, motivated, confident behavior. Possibly the biggest cause of change in the children was

a daily opportunity to have daily success in a creative, motivating, self-expressing situation which was provided by the music and dance teachers. Teachers have told me that as the children had more and more success in their music and dance experiences, that they tended to have greater success in their regular class work and also tended to try harder in the areas where they were having difficulties. Being able to have top quality materials to work with was extremely helpful. Video tape was a valuable teaching tool and an excellent way to help the childrens' self image.

Developing the right curriculum to motivate these children and insure daily success for them has been important, but even more important are the teachers. Where one teacher had complete failure in some classes, another had tremendous success. The proper attitude and concern for all children can mean the difference between success and failure. Even a good curriculum will not make any difference if the teacher does not have the proper attitude or sensitivity to the childrens' needs. Finding the best method takes a lot of time and experimentation, so I do not believe the method is as important as the person who is in the teaching situation.

I am not sure whether individual or group activity was more important; both are certainly needed. However, I found that the children were much more motivated when they worked as a group and could react to each other. Dance is one area where a great deal of learning can take place in a group situation and also greatly enhances the social experiences these children need.

Boys responded to the total project more in primary dance (mainly because they were in the majority) and as they became highly motivated, the word "dance" took on a positive tone rather than a super negative one. They learned to love dancing and began calling it "dance class" rather than "physical education class." Age did not seem to make any difference in the primary childrens' degree of positive response to their dance experience.

JUNIOR & SENIOR HIGH GUITAR EVALUATION
by Doug Hendrix
1971-72

The secondary music section of the program was successful. We had two related objectives. First, the students would be able to play instrumental music utilizing guitar, piano, and drums. Second, in being able to do this they would have a better self-image. It is difficult to judge the actual success of the second objective but the first is easy. Of the students eligible to participate this year, 68% did so. The majority of those who did not participate were in the high schools and had been given the clear option of not participating. Of those in the guitar program, 95% learned to "accompany themselves" and to play with others using simple three and four chord songs; 14% also learned to "accompany themselves" and to play with others using piano chords; 11% also learned this on the bass guitar; 11% learned this on the drums. Of those in the ukulele program, 91% learned to play three chords and to "accompany themselves" under the direction of a teacher. I had three high school students who learned to play guitar or drums "outside the program." However, I feel that most of the students would not have learned to play if not for the program. I base this assumption on the general indifference of the students at the beginning of the year. My decision to use a programmed technique in the junior high schools was the outcome of this indifference.

Much harder to evaluate is the change in self-image. Two things have occured which lead me to believe that the students' self-image has improved. As I mentioned before, at the beginning of the year there was a general indifference in the junior high schools combined with the attitude that learning to play guitar was "dumb." This was most likely motivated by fear of trying to learn something new and concern that the other kids might think it was "dumb." By the end of the year most of the students were willing to try things in their playing at which they might fail and would freely admit their mistakes. They were also able to partially ignore other students who might see them through the window, because they were enjoying what they were doing and did not seem to need the approval of others to enjoy it. The second indication that they were changing could be seen in their attitudes towards one another. In the beginning, there was a lot of friction between students which often got in the way of playing music. As the year progressed, the students spent more and more of their energies playing music and towards the end of the year animosities were minor and dealt with such things as who would play which instrument.

The result was that the students discovered a better way to get attention; a way they could really enjoy. There was no longer the need to

belittle someone else in order to make themselves feel better, because they knew they could sit down, actually play music and contribute something to the song they were playing. I can't say specifically why these changes occured other than the simple fact that they were now able to do something successfully, enjoy doing it, and know it was something that many others could not do. The project provided the push they needed and simply said, "We have confidence in you. You can do it!"

Certainly there were other factors involved but I think this was the important point. It provided the students with the confidence to "weather" the beginning periods. After that (at least in my portion of the project) I had the feeling that all I was good for was providing equipment, music, reinforcing enthusiasm, and the time to do it. The kids did the rest.

STATMENT OF SUMMATION
by Dorothy H. Johnson
Author and Director
Title III Project
1969 - 1972

The goals of this project were to solve the educational problems of proving an instrumental music curriculum and achieving physiological and social changes through dance for children in special education classes.

The evaluation reports indicate statistically the number of children who have participated, a measure of the behavior changes that have occured and an evaluation of the curriculum developed.

The objectives were to:

1. develop a sequential instrumental music program from primary through secondary classes;

2. develop and experiment with a dance curriculum in order to measure physiological changes and self attitude changes;

3. provide in-school and out-of-school cultural experiences that could be used in the future by these students to make better leisure time choices;

4. provide inservice training for regular classroom music teachers so that they might continue teaching children in special education to play musical instruments.

Children in special education classes would have continued in the regular music curriculum program provided for them without the advent of the project. The regular music program however did not include learning to play musical instruments nor make available instruments chosen specifically for use by them.

During the project four different music teachers worked with the children. The musical training and background of each of these teachers was different. The abilities of teachers to relate realistically with handicapped children and to teach them to play music is still a concern. None of these teachers were trained to teach special education. Two of the teachers were not trained to be public school music teachers but they were musicians. One of these was highly successful and displayed successful teaching behaviors that predictably will occur in any of that teachers future

teaching positions. The other teacher was not as successful. Fear and the inability to understand and tolerate the deviated behaviors of some handicapped children contributed to this failure. The other two teachers were trained for public school music teaching and were highly skilled musicians. The first teacher had not had a previous school assignment but through trial and error, and extra effort was highly successful. The project assignment was to develop an instrumental program and this teacher was an instrumentalist which contributed much to this success. The second teacher was an experienced public school music teacher whose primary training was vocal music. This teacher used more technical skills in the music lessons, therefore a longer time was needed before the children could play a complete song or melody. Children in special education should have been allowed to make music or play a complete song that still was not technically correct. It is recommended that further study be given to the training of music teachers who will teach handicapped children, especially children who are retarded.

There are many children in public schools who lack the opportunity of participating in an instrumental music program unless they intend to play in the band or the school orchestra. The common musical instruments of the day such as the guitar can be used to "turn-on" these children to music. It is hoped that this project will influence music teachers to develop new approaches that will tolerate less than excellence so that any child can learn to play and make music at school.

The most beneficial aspects of this project to children were those activities and conditions that helped the child in special education to feel better about himself. Most changes in self-image were found to be related to participating in programs before an audience. It was noted that children were always willing to accept the challenge and to work very hard to prepare a performance. Children in the project soon realized that what they did in a program was unique and that this uniqueness was understood by their audience. The uniqueness of the performances were intended by design. These performance activities were mostly uncommon to regular school curriculum and like the Orff instruments they were unique. Children in these programs therefore were not compelled to compete with regular youngsters. Much of the project can advantageously become a part of the regular school curriculum - and it will.

BE IT RECOMMENDED, HOWEVER THAT IN THE SHORELINE PUBLIC SCHOOLS - ORFF INSTRUMENTS BE RESERVED EXCLUSIVELY FOR THE USE OF CHILDREN IN SPECIAL EDUCATION CLASSES SO THAT THE UNIQUENESS OF THESE INSTRUMENTS CAN BE USED BY THESE CHILDREN FOR BUILDING SELF ESTEEM WHEN PARTICIPATING IN SCHOOL PROGRAMS.

It is very likely that within the next few years a prescribed physical education program will be available to children in special education in Shoreline. Such a program should be provided because the dance program does not include a variety of activities for fitness that can be found in a good physical education program. The dance program experiment however has proven to be most successful. The success of this phase of the project occurs because of the related benefits when dance behavior is the objective. Most children in special education needed assistance in physiological development, body awareness, rhythm, social skills, self expression skills and a feeling of accomplishment. When these children practiced physiological development skills set to music, the practice made sense to them. When they learned to use their bodies and the body parts at their command in dance, their bodies became more efficient. Practicing and performing dance on programs several times during the school year gave purpose to the classroom instructions. The accomplishments of participating in dance programs at school and for local television helped children to feel especially good about themselves. Without the dance and music project these gains and the instructional techniques for providing these gains would not have been available.

Most of the project as it was originally designed was put into operation. There were some segments which turned out not to be feasible and remained on paper. Some of these objectives included:

1. A dance program for junior high school children

   Junior high school students totally rejected any attempt to include them in a dance program. It is believed however that when more children who are presently dancing in the elementary school programs reach junior high school they will be willing to continue a dance program.

2. A statement of a subordinate objective

   This subordinate objective stated, "student teachers of neighboring colleges and universities, and regular Shoreline music teachers will be invited to demonstrate the use of materials developed, the need for modification and to test the exportability of these materials." This was not achieved. Because of the financial crises of this school district, six school buildings were closed and the school day shortened. The remaining open buildings were very crowded for time and space. It was through the supreme sacrifice of time and space by the principals and teachers in these buildings that the project was even able to continue. It would have been another burden on staff and facilities to have additional evaluation personnel moving about the buildings and testing for materials exportability.

Surprisingly, more boys responded to the project than girls. This was not because there were more boys than girls in these classes. It seems that boys liked the musical instruments and this was mostly true at the secondary level where the guitar was the primary musical instrument.

DISSEMINATION

Through the three year period of this project many visitors have observed the classes. All surrounding schools have been invited to participate in project activities. Of the three workshops of the project, approximately one fourth of the attendance has consisted of teachers from other schools.

During this past year project personnel has given leadership to inservice programs in several neighboring school districts. They will continue to do so, especially this summer.

The students of Shoreline High School special education guitar class were invited to perform at an assembly for students at Lake Washington High School.

On January 23, 1972, The Seattle Times Newspaper featured a phase of the project, "Dancing With Sculpture" in the Pictorial Review section.

A kinescope of the project shown by a local television station has been carried to Russia by the sculptor Doris Chase. She was invited to lecture when representing the United States Governmant - State Department. This same kinescope will be used by Doris Chase in a workshop at the Montessori Institute of America at Fort Lauderdale, Florida in July, 1972.

The project has produced the following items for dissemination:

1. "The Face Attitude Scale"

   This scale is used for evaluating the affective domain especially with children who lack reading and writing skills.

2. "Twenty Seven Steps to Playing Guitar"

   This method is used for learning the guitar in programmed sequence. It makes guitar playing easy for those who lack reading skills.

3. Films

Two films will be released shortly. The first film will show the total curriculum of dance used in the project with special education students. The second film will show the extension of the dance program which includes dancing with sculpture, graphic arts and music.